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the general reputation of imitating French and English authors. Here, however, is a definite instance. I quote a couple of stanzas of "The Lie," followed by as many of *Die Lüge* (the former from 'Poems of Wotton and Raleigh,' ed. Hannah, 1845, p. 99; the latter from Müller's 'Bibliothek deutscher Dichter des siebzehnten Jahrhunderts,' ed. 1823, p. 73).

Go, soul, the body's guest,
Upon a thankless arrant;
Fear not to touch the best;—
The truth shall be thy warrant:
Go, since I needs must die
And give the world the lie.
Say to the Court, it glows
And shines like rotten wood;
Say to the Church, it shows
What's good and doth no good;
If Church and Court reply
Then give them both the lie, etc.
Geh durch die Welt, o meine Seel',
Der Welt Undankbarkeit zu sehen!
Sag' Jedem ohn' Scheu seinen Fehl,
Die Wahrheit selbst soll dir beistehen.
Kann ja die Welt nichts, denn betrogen,
So heiss sie öffentlich rund lügen.
Dem Hof sag,' dass sein' Pracht und Ehr,'
Wie faul Holz, unbeständig scheinen;
Der Kirche sag,' was ihre Lehr'
Gut heisset, ihre Werk' verneinen;
Und sagen sie: du bist betrogen,
So sag' ohn' Scham: es ist erlogen. u.s.w.

There can be no question as to the borrower in this case with the dates before us as above. Considering that the earliest published poems of Weckerlin bear the date 1618, and that Wotton's verses on Elizabeth of Bohemia were probably written about 1620 (See Hannah, as above, p. 13), before Weckerlin came to England, I think it probable that a complete edition of the German author will exhibit him a borrower of Wotton as well as Raleigh. I should be glad to have further light on this question.

P. S.—Since writing this, I notice in the last number of MOD. LANG. NOTES, the publication of a dissertation by Dr. W. Bohn, Göthengen, "Englands Einfluss auf Georg Rudolf Weckerlin": this I have not yet received.

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QUERY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Can any one inform me of the author-

ship and date of appearance of a poem of ten lines beginning "Though others may her brow adore," published in Palgrave's 'Golden Treasury,' p. 21 (ed. 1892)?

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CHAUCER.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In Skeat's edition of Chaucer's 'Legend of Good Women,' p. 70, occur these lines (=Legend of Dido, ll. 1336-40):

"Which cloth, whan sely Dido gan awake,
She hath hit kist ful ofte for his sake;
And seide, 'O cloth, whyl Iupiter hit leste,
Tak now my soule, unbind me of this unreste!
I have fulfilled of fortune al the cours.'"

"Here the *cloth*," says Skeat, "answers to the Lat. *exuuiæ*; and *whyl hit leste*=whilst it pleased. These three lines are a close imitation of Vergil, 'Æn.' iv. 651-3:—

'Dulces exuuiæ, dum fata Deusque sinebant;
Accipite hanc animam, meque his exsoluite curis;
Vixi, et quem dederat cursum fortuna, peregi.'

—Notes, p. 166.

Skeat's footnote, however, reads, "All but T. A [=MS. Trin. Coll. Cam. R. 3, 19, and MS. Arch. Selden B. 24] wrongly insert 'swete' after 'O.'"

But why "wrongly"? The omission of "swete" not only makes Chaucer blunder over a very simple Latin sentence, but leaves his temporal clause, "whyl hit leste," suspended, as it were, in mid air. This clause can modify only "swete," as the clause introduced by "dum" modifies "dulces." Dido is apostrophizing the Trojan vestments left by Æneas: "O relics, dear while (=so long as) God and the Fates permitted."

What possible meaning is there in "O cloth, whyl Iupiter hit leste"?

The omission of "seide," demanded by the metre, finds an exact parallel in ll. 879, 1538, 1761, and 2689.

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"FAR FROM THIS."

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—"John struck James? Oh, no; far from